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of style, and this the overworked journalists of to-day must learn again as they learned it once in the days of Lamb and Hazlitt. Otherwise we must set in a plea that our art criticisms shall not be written by our Sunday journalists.

It is a matter for great gratulation that Duret should be made accessible in translation. This book* is not so large as to be unwieldy, nor so dear as to be unpurchasable. It offers a large page that says a great deal, and about forty pictures that are surprisingly satisfactory. Modern reproduction, applied to the canvases of impressionists, simply does not reproduce. Too often it merely belies and belittles; at its best, as here, it can but faintly suggest. When the new method of painting is more firmly established; when a few generations have been brought up to see color as alone Manet, by special and divine gift, saw it, then some mechanical way will be devised to record such visual images.

This book furnishes an excellent and sober introduction to the theory of modern painting and the personality of the great Frenchmen of the generation just past. M. Duret knew them all. He sets Manet very high, higher than do most of the younger critics, and recognizes him as the master of them all and shows him in his habit as he lived; peace-loving, yet tempestuous; modest, but conspicuous; absorbed in the personal vision and yet inaugurator of a great movement.

The English of the translation is English and reads like fresh and living thought.

This last collection of critical essays by Camille Maclair,† on modern painting, chiefly recent, and such allied arts as decoration, electric lights, stage-settings, sculpture, architecture in iron and the beauty of ironclads, is full of material for thought. The tradition of sound criticism remains unbroken in France; even while we in England have only special pleading and specious partisanship or mere irresponsible opinion, M. Maclair is modern enough in feeling and attitude. He has been the friend, the historian, the apologist of the impressionists, these many

* "Manet and the French Impressionists." By Theodore Duret. Translated by J. E. Crawford Flitch, M.A. Philadelphia: J. B. Lippincott & Co., 1910.

† "*La Beauté des Formes.*" Par Camille Maclair. Paris: Librairie Universelle, 1909.